
DISCOURSE ANALYSIS OF MOVIES TRAPED IN NOSTALGIA RAKO PRIJANTO'S WORKS

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Abstract:	Keyword
The desire for movies is an illustration of a societal phenomenon that may be categorized as a secondary or supplementary need, especially in this day and age, when there is a rising pattern of globalization. In addition to the fact that we may make use of music as a source of amusement to break up the tedium of our daily chores, it can also instruct us in important life lessons and values in a manner that is simple to understand. Both of these advantages may be obtained as a result of it. The researchers employed descriptive qualitative methodologies for this specific piece of published research. They made use of the theory that had been created by Teun A. Van Dijk, which is constituted of the following five components: max structure, superstructure, micro structure, social cognition, and social environment. Combining Van Dijk's theory with these methods allowed for the achievement of the sought-after outcomes. The researcher found these five characteristics in the film "Terjebak Nostalgia," which served as the focal point of the cinema discourse study that was conducted. The researcher selected this film as the subject of the study. The researcher was able to track them down by using the strategy that Teun A. Van Dijk had conceived of and had previously developed.	English language, Discourse Analysis, Film, Theory of Teun A. van Dijk.

Introduction

In the current era of information and globalization, film is a product of art and culture that has use value because it aims to provide entertainment and inner satisfaction for the audience. Through the medium of the story, the audience can indirectly learn to feel and appreciate the various problems of life that are deliberately offered by the author so that artistic and cultural products can make the audience wiser and more humane (Nurgiyantoro, 2007:40). Film as a means of communication certainly contains a lot of messages. The meaning of the communication messages in the film appears from various angles. According to Onong Uchjana, "Films are short stories shown in the form of images and sounds that are packaged in such a way with camera games, editing techniques, and existing scenarios so that the audience is enthralled. The film itself is a living image, which is also often called *a movie*. Films are collectively called cinema. Live drawing is an art form, a popular form of entertainment as well as business. Film is produced by recording of other people and things (including fantasy and fictional figures) by a camera, or by animation.

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In addition, film is one of the entertainment media that is increasingly popular and in demand by the general public. More than that, film is a social text that records and at the same time talks about the dynamics of people's lives at the time the film was produced. It can be said that the image and narrative of a film is a window that is significant enough to see and understand the social reality that occurs in a certain space and time period. In this journal, the researchers chose a romantic drama genre film titled Trapped Nostalgia directed by Rako Prijanto. Based on the results of the presentation above, the identification of the problems contained in this journal are:

1. Does the film trapped in nostalgia contain elements contained in the discourse?
2. Do films trapped in nostalgia have three elements of discourse in Teun Van A. Dijk's theory?

Theoretical basis

Definition of Discourse

Etymologically the term "discourse" comes from the Sanskrit *wac/wak/vak*, which means "to say" or "to speak" (Douglas in Mulyana, 2005: 3). The word then changes or develops into discourse. The form *ana* that appears behind is a suffix, which functions to distinguish (nominalize). So, the word discourse can be interpreted as "sayings" or "speech". According to Moeliono (2007), discourse is one of the most complete languages realized in the form of complete essays or reports such as novels, books, articles, speeches, or sermons. Meanwhile, according to Samsuri (in Moeliono: 2007), discourse is a complete linguistic record of communication events.

Communication can use spoken language and can also use written language. Discourse as a series of related sentences so that a harmonious meaning is formed between the sentences. Thus, a series of sentences cannot be called discourse if there is no harmony of meaning. On the contrary, a series of sentences forms a discourse because from this series a harmonious meaning is formed (Hasan Alwi, 2000: 41). Fatimah Djajasudarma (1994: 1) argues that discourse is a series of related sentences, linking one proposition to another, forming a single unit, a proposition as the content of a rough concept which will give birth to a statement in the form of a sentence or *discourse*.

Definition of Film

Movies are still images which are also often called *movies*. Films are collectively referred to as cinema. Cinema itself comes from the word kinematics or motion. Film is also actually a layer of liquid cellulose, commonly known in the world of filmmakers as celluloid. The literal definition of film (cinema) is *Cinematographie* which comes from *Cinema* + *tho* = *phytos* (light) + *graphie* = *grhap* (writing = image = image), so the meaning is painting motion with light. So that we can paint motion with light, we have to use a special tool, which we usually call a camera. Film is just a moving image, while the movement is referred to as *intermittent movement*, movement that appears only because of the limited

ability of the human eye and brain to capture a number of image changes in a fraction of a second. Film is a very influential medium, more than any other media, because audio and visual work well together in making the audience not bored and easier to remember, because of its interesting format.

Research Methods

Types of Research

The type of research that the authors use is a descriptive qualitative research method. The method used by researchers is the Teun Van A Dijk model, which prioritizes three structures or levels of *macro structure*, *super structure* and *micro structure*.

Data Sources and Types

a. Primary data

Primary Data, namely data obtained from the first source through data collection procedures and techniques which can be in the form of film documentation in the form of Youtube videos from the use of measuring instruments specifically designed according to their purpose. In this study, data were obtained directly through observation of the research object of the film "Tersebak Nostalgia" in the form of a video on Youtube.

b. Secondary Data

Secondary Data, namely data obtained from indirect sources which are usually in the form of documentation data, archives, fiber scientific books. In this study the authors used scientific books, previous thesis documents, journals and other sources, such as official websites and the internet to support this research.

Research Results and Discussion

Synopsis

The film stuck in nostalgia is a film that talks about a love story of a pianist and singer, named Sora and Raisa. They met when it was raining, at that time Raisa was taking shelter at a piano lesson and met Sora, who is none other than a figure Raisa greatly admires. After the meeting the two established communication, soon they agreed to become lovers. The perfect mix of a music lover and a beautiful singer. Several years later, Sora gets a scholarship at a music university in Europe. Sora promised that once he graduated from university, he would come home and finish a piano instrument that would be delivered at their wedding. However, when it was time to go home, Sora had an accident and his whereabouts are unknown. With a heavy heart, Raisa tries to accept Sora's departure, burying her dream, which was so close and suddenly had to end without saying goodbye. Two years later, Raisa found a man named Reza who made a day for her. But Raisa still hopes for Sora to come back and keeps her stuck in nostalgia.

About the Director

Rako Prijanto born in Magelang, Central Java, May 4 1973 (age 44 years) is an Indonesian director. He started his career as an assistant director to Rudy Soedjarwo and Riri Riza. In addition, he has played in the film Tragedy in 2001. In 2002, Rako Prijanto was entrusted by Mira Lesmana to compose Rangga's love poem in the film Ada Apa dengan Cinta (2002). This poem became popular among young people, who immediately recognized the poem as a scene from the movie What's Up with Love.

The work of Rako Prijanto, as follows:

1. Purple Violet (2005)
2. D'Bijis (2007)
3. Red Is Love (2007)
4. Oh My God (2008)
5. Fear: Faces of Fear (2008)
6. Hate Disco (2009)
7. Krazy Crazy Krezy (2009)
8. Belly Thief (2009)
9. Thugs In Love (2009)
10. Tiny Romance (2010)
11. Circumcision Bride (2010)
12. Wild Women (2011)
13. Angel Without Wings (2012)
14. The Kiai (2012)
15. 3 Breath of Likas (2014)
16. TVM To Heaven Ride a Bike Sinemart RCTI (2015)
17. Rise! (2016)

Macro Structure**Thematic or Theme**

A little story about a film stuck in nostalgia, Raisa is a singer who meets a pianist named Sora. Accidental meeting at a piano lesson became the beginning of their relationship. Having similarities in the field of music makes them even closer. Year after year they lived as lovers, knitting dreams together, creating a song that they would sing at their wedding. However, God had other plans in their lives. Sora died in an accident while studying abroad but his body is not known until now. Raisa's waiting turned bitter, which made it difficult for her to let it go. Without parting words and without signs of departure, Sora left him. All these years of his life revolved only about Sora, the letters Sora had written for him are still faithful to read. Everything about Sora is not easy for him to forget, because for him the story is not over. In this story, loyalty is the most prominent theme. Loyalty is indeed difficult to maintain, but Raisa proves that by always waiting for Sora to return.

Superstructure**Schematic or Flow**

First : In the initial *scene* of the film, it shows the atmosphere of a city in the United States, many people are walking around and there is a woman with long, shoulder-length hair in the middle looking back as if looking for something with a disappointed face. Then there was an inscription at the bottom Jakarta, 2008. The woman was in a cafe watching the piano. With an amazed face he clapped his hands after the piano player finished playing a piece of music. While on the road, after returning from the cafe it was raining, the woman took shelter in a musical instrument shop and there she met the piano player earlier. The piano player thought the woman sitting in his music shop was the new piano student he was waiting for. But after that came a boy who said he had come for piano lessons. The man was surprised because he had been mistaken, he then mocked the woman to cover up his embarrassment by saying: *"So, you came here to take a drink or did you want to meet me?"* The woman then left the shop and the man chased after her to apologize. They became acquainted after the unexpected incident and it turned out that the woman was named Raisa and the male piano player named Sora.

Second : Jakarta, 2010. At a garden party Raisa was sitting in a chair with some relatives. She looked at Sora who was taking a piece of cake on the snack table, then walked over to Raisa to give her the cake earlier. It was Sora's parents' wedding anniversary to strengthen Raisa and Sora's relationship, her mother gave them a pair of bracelets. In the shop where they met, Sora was playing the piano alone and Raisa came over but Sora immediately stopped playing the piano. *"How come?" "It's not finished yet, I'll finish it when I get home. And your homework is to make the lyrics"*. They hug and it is seen that it is raining outside.

Third: Raisa and Sora's family arrive at the airport to pick up Sora. Sora said goodbye to all of them because she was going to continue her music studies in America for 3 years. During that time, Sora always wrote letters to Raisa and occasionally made phone calls. Their relationship was fine during that time, until when Sora should have returned to Jakarta. Raisa was in a cafe, drinking coffee alone with a letter in her hand. A letter from Sora informing him that he was preparing his presentation for obtaining a master's degree. Suddenly while reading a letter, Raisa gets a call from Sora's mother who delivers news that Sora was missing in a ship accident caused by a storm.

Fourth: Jakarta, 2014. It's raining. Raisa is in the car with a man. Pondering while watching the rain outside the window. The boy asked *"Hey, what are you thinking about?"* . Raisa answered *"A love that asks the clouds, why was he born blind and the clouds can only answer with rain"*. Raisa arrived at her house, escorted by the man. Then Raisa apologized, feeling bad about her words in the car because it seemed like she was always thinking about Sora. Even though the man had a crush on her, Raisa said what she felt for the boy named

Reza about Sora. Even though she knows that her relationship with Reza will not work because Raisa has not been able to forget Sora and will only hurt Reza. But Reza doesn't care, he will still wait for Raisa. Until he is ready to live a new life with Reza. Until one day a letter that had been lost for a long time came back, a letter from Sora containing Raisa who was even more convinced that Sora was still alive and she had to meet her. A letter containing things that only the two of them know, about the dreams they want to make together.

Fifth: Raisa arrives at the New York airport accompanied by Reza . They were picked up by one of Reza's friends who lived there named Obin. Raisa and Reza stayed at Obin's house for a few weeks, while looking for answers to Raisa's curiosity about Sora. By going to the places Sora mentioned in her letter, Raisa comes to a park where she hopes to meet Sora there. Then to Times Square, the cafes where Sora often visited before and to a theater that Sora believes if you pray there can fulfill every dream. But after Raisa visited all of these places, she never met Sora. Again, Raisa had to feel disappointed and reconsider that it was true that Sora had indeed left, but who sent the letter on Sora's behalf? After some time of searching, Raisa still hasn't found an answer and she decides to send a final letter to Sora before she finally has to give up looking for answers. But again, only an uncertain answer. The letter contained a request for Raisa to wait for him in the park. Raisa said yes and waited there from morning to evening and she still couldn't find Sora. However, he finds a letter on a park bench but not from Sora but from Reza who admits that all this time he was the one who sent the letter on Sora's behalf so that Raisa realizes that Sora has left and the one who has been by her side is Reza. After reading the letter Raisa followed Reza to the airport and said that Reza was selfish in making Sora his game or Raisa was too stupid to take part in all those games. After hugging Reza as a farewell, Raisa returned to the theater and prayed. *"Sora, thank you for all the experiences you've given me these past few days. Even though it's not you, I know you're in there too and I can really feel you, but if this place can grant wishes, I'm asking you..."* . Raisa's words were cut off by Reza's presence and spoke *"I know you're here..."* . Then Raisa interrupted Reza's conversation, Raisa smiled and said *"I know you are always here"* Reza smiled at Raisa's words and hugged her.

Micro Structure

Semantics

1. Background

The setting in this film tells the story of a woman's anxiety over a man who left and did not return, even though she knew the man had died long ago because his body was not found, the woman continues to hope that a miracle will happen to Sora and her story will have a happy ending.

2. Details

In the details of the character highlighted, Raisa is described as an innocent, beautiful woman, and a singer who is caught between two choices, between the male Sora from her past and the male Reza who is willing to be the story of her future.

3. Meaning

The element of intent in this film is contained in the letters Sora sent to Raisa throughout the film, they exchanged letters expressing their feelings, although in the middle to the last scene there is a letter from Reza on behalf of Sora.

4. Presupposition

Presupposition is a statement or fact that has not yet happened, when Raisa threw a letter in a bottle which she threw into the sea in the hope that Sora would find it.

Social Cognition

Rako Prijanto was born in Magelang, 04 May 1973. Central Java, Indonesia. He is an Indonesian film director who started his career as an assistant director to Rudy Soedjarwo and Riri Riza. In addition, he has played in the film Tragedy in 2001. In 2002, Rako Prijanto was entrusted by Mira Lesmana to compose Rangga's love poem in the film Ada Apa dengan Cinta (2002). This poem became popular among young people, who immediately recognized the poem as a scene from the movie What's Up with Love. As a director who always deals with love stories in his films, this time Rako Prijanto raises the theme of loyalty in a neat way. Actually, the love that happens in the film, is not merely a fictional story. Love in life is real, a life needs love to be able to complement each other to build a household. At this time a relationship can simply be destroyed because there is no more love between them. In order to survive in a relationship, there needs to be loyalty, as described by Rako Prijanto on characters named Raisa and Reza. Raisa really loves Sora and Reza is very loyal waiting for Raisa to leave Sora's shadow. Nowadays, loyalty is only spoken in words and then lost in time, because loyalty cannot be measured by anything. The value that can be taken in this film is how to appreciate someone who is always there for us without comparing them to other people. How to be loyal must be that circumstances sometimes create opportunities for cheating, and how to let someone go without saying goodbye.

Social Context

In the social context, the researcher looks at the environment in which the researcher lives where a relationship must end when one of the partners is unfaithful. Many people fail in a relationship because they cheated or left their partner to be with someone else. In fact, many public figures have had to marry and divorce within such a short marriage period, for some reason, because there is a third person, they are bored with their partner, and so on. From

there it can be concluded that a relationship really needs a commitment to be loyal under any circumstances and conditions. A feeling of love can change but loyalty can be maintained by being honest and open to each other.

Conclusion

Trapped Nostalgia is a film genre, romantic drama. The whole theme is loyalty to love. Based on Teun A. Van Dijk's theory, there are five elements, namely: macro structure, superstructure, micro structure, social cognition, and social context. *First*, macro structure (thematic or theme): The theme is loyalty, love, patience, and hope. The confusion of choosing between the past and the future is felt by a female character named Raisa. *Second*, superstructure (groove): Tells about the beginning of Raisa and Sora's meeting, until Sora's departure abroad to continue her music studies in the United States. Then, he died in a ship accident and his body was not found. Until finally Raisa meets Reza who offers her a future and helps her live life when Sora is gone. *Third*, micro structure (semantics): Setting, women's worries about men from their past. In detail, the character that is highlighted is a woman named Raisa. The meaning, which is described in the letters that Sora wrote to Raisa that stated his whereabouts. Presupposition, the reality that has not happened is when Raisa read the letter that was written from Sora, which makes it possible that Sora. *Fourth*, social cognition: Based on the author's background, who started his career as a film director, he has indeed produced mostly romantic drama genre films, including the film Tersekap Nostalgia. Finally, or *fifth*, the social context: in this film, this film explores the phenomenon of love that occurs among young people, not only in films, love in real life is sometimes not as beautiful as depicted in the films.

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